Photo News

Christopher Cookson has really stepped up to the mark with the article on free image editing software he mentioned last month. It is huge, and is going to be incredibly helpful to club members who want to make the most of their photographs, but don't want to pay the outrageous price for image editing software like Photoshop.

The article starts on page 13 and has more than 30 illustrations, which I had to make smaller than is ideal in order to fit them in. You can download a PDF of the article with full sized images from THIS LINK

We also have a lovely contribution from new Committee member Denise Manning, that you can find on page 11. Email with feedback or questions for Christopher,

Harry or Roger. If you would like a more immediate response to your question, the Club's Facebook page is very active and you'll probably get a reply minutes after posting your question.

Our **AGM** will take place at our August meeting which will be held at the Millennium Art Gallery opposite Seymour Square in Blenheim – starting at the earlier than usual time of **6:45pm**

Below: 'Abstract Car' by Stephen Hayward, which won an Honours in last month's Open competition.

President's Report

Once again we have had a busy month and we are going to be even busier in the not too distant future. Robyn Carter, our Digital Image Secretary has returned from her trip to Europe. I understand she has thousands of images to process from those few weeks away. In Robyn's absence Chris Steadman willingly stepped up and took over the role of Digital Image Secretary. She did extremely well in what is a demanding job at times. So thank you Chris.

Rod Wegener very kindly took over the C Grade Special Groups while Robyn was away. Thank you for doing that for our members, Rod.

Members may be aware that David Brinn is in very poor health and sadly had to relinquish his role as Print Secretary. His neighbor, Bryce Williden, who is a Camera Club member, has been co-opted to the committee and is now our Print Secretary.

The role is very new to Bryce so he needs to know that he has our full support.

Some of our members have had successes in the recent prestigious North Shore Salon. Don Kelly had three acceptances whilst Emily Burgess scooped two acceptances, a highly commended….. and last but not least…. a GOLD Medal! Our heartiest congratulations go to both Don and Emily. Well done!

I am looking forward to the Club Meeting this Thursday. Bruce Girdwood will be an excellent speaker and we are so lucky that he has offered to give a workshop next Friday.

Please be aware that our AGM is coming up on the 8th of August. We are holding our club meeting that night at the Millennium Gallery rather than the usual venue. This will be very special evening as it coincides with an Exhibition

of Photography at the Gallery. "Now & Then". This exhibition traverses the past four decades of fine art photography in Aotearoa New Zealand.

So keep an eye open for further details in due course …by emails and on our Website.

Talking of the Website our webmaster, Emily, is doing a splendid job with keeping it up to date and informed. Do make a point of checking the website regularly. It is a most useful resource thanks to Emily.

Trevor Dennis is our "Tech Guy" and does a great job with assisting us to keep all the tech stuff running smoothly. Thanks Trevor!

I look forward to seeing you all later in the week… Take care and take/make lots of images. Make photos everyday and your photography will improve apace!

Liz

Special Groups

These special groups are run by Robyn, who has asked me to pass on the following information:

There are four groups at present – Monday evenings, Tuesday afternoon, Wednesday afternoon and Wednesday evening – once a month. Approximately 24 people are split into those groups.

The groups are for learning to critique images, both other people's and their own as well. Each person brings 4-5 images on a USB stick for critique, and everyone gets a chance to say what they like about the image, and what they could do to improve the image if anything.

Small demonstrations on how to improve in various programs are also given.

There is one place left on the Wednesday afternoon group, and again on the Monday evening group.

Please contact Robyn if you would like to be included. Be aware that the groups started out for C Graders only. They have now morphed into ones that include some B graders who wish to improve their images. However the emphasis is on new members to the club. Belonging to one of these groups for a few weeks will hopefully give new members the confidence they need to fully participate in Club competitions and other activities. The groups are excellent for getting to know each other as well. So good on you Robyn!

Above: Taken by Liz during one of her regular walks on the Wither Hills. [Ed] I think this as taken from below the Rotary Tower looking west, so the long shadows make this early morning. Not a time I get to see much of. **Below left:** Molly, one of Liz's amazing Maine Coon cats. Taken with a little LumixTZ30, and processed using Nik software.

THE PHOTOGENIC MAGIC OF WATER

By Roger Thwaites APSNZ

One of the most commonly available subjects for photography, is 'Water'. There is: the sea, rivers, streams, creeks, lakes, waterfalls, and pools,… all of which, make up the 'landscape' or 'seascape', in some form or other.

All of the above 'water' options, can provide some pretty spectacular photographic opportunities, whether it be, the power of a roaring waterfall, the turbulence of a fast-moving river, or a magnificent reflection on a glassy-smooth lake or sea. The options are endless, but more importantly, the opportunity for water shots are freely available to everyone, at almost any time of the day or night, and you don't need to look too far to find them.

Because 'Water' is such a 'wide and far-reaching' subject to photograph, I thought I might concentrate the essence of this article, around four different images of Rivers (taken "in-camera" with minimum post-production), and discuss the pros and cons of what attracted me to them, and how the elements were arranged to make the images more interesting for general viewing. As an aside, I will try and include some of the relevant camera info. (Meta-data), as well as info on the general lighting conditions which existed at the time each image was taken.

Photographing images of water, in the form of 'rivers' in the great outdoors, can be a fickle exercise, and there are a few things to consider before we even set up the camera for the shot:

1. The available light – Usually, where there are trees overhanging the river scene, the lighting is going to be diffused, and if there is bright sunlight overhead, you will have to deal with bright dappled highlights and harsh shadows. (Flat overcast light, overhead, can be a big plus, in this situation).

2. The Angle of Composition – THIS, is vital to making an interesting landscape image. Walking around the near vicinity of your proposed shot, is a must.(You need to look at the 'flow' of the water, and the surrounding 'foregrounds' and 'backgrounds', to form a mental picture of the image you are wanting to create). A good 'balance' and 'flow' of the elements, will help you produce a more visually stimulating image. Look for a 'viewpoint' or 'angle' that is going to create a different, or stunning look for your image.

3. Movement, & The Tripod – IF, we can create a sense of 'movement' in the water, it will bring a 'river scene' to life, and usually, this involves the use of slow shutter speeds, and therefore, the use of a tripod becomes invaluable for this exercise. (By simply relying on the camera lens 'VR' [vibration reduction] feature, you could be in for some disappointments, so do please, carry a tripod). (I usually carry the tripod with me, when I'm looking for the right viewpoint from which to take the shot, and that acts as the 'marker' to bring the rest of the camera gear to).

The first image was taken at Pine Valley in light overcast conditions,(just below the swing-bridge). It is a morning shot, (as that is when the best lighting is available at this location). The river was in moderate flood, with the water swirling up the banks in places. The trees on either side, leaned over the river, making the lighting less than ideal, and therefore with the camera set at ISO 640,(to try to show the texture of the water movement) and with an

aperture of F/40(maximum depth-of-field), Exposure Mode: AP (Aperture Priority), the resultant Shutter Speed was a slower 1/8th of a second. The various textures of the water movement were then controlled, by altering the camera 'exposure compensation' to - 0.7EV, which varied the shutter speed. Centre-weighted metering was used, for a more accurate reading of the light on the flowing water. A 'Cloudy' white balance was chosen, over the 'Shade' option, for slightly less warmer colour tones. While the turbulence and surging of the water was

the main reason for taking this photo, the supporting features of the wet stones in the foreground and the rugged green textures of the rocks on the far bank were also essential to giving this image very good compositional flow and balance.

The next image, also taken at Pine Valley, in much the same lighting conditions as the image above, except that the there was a greater amount of
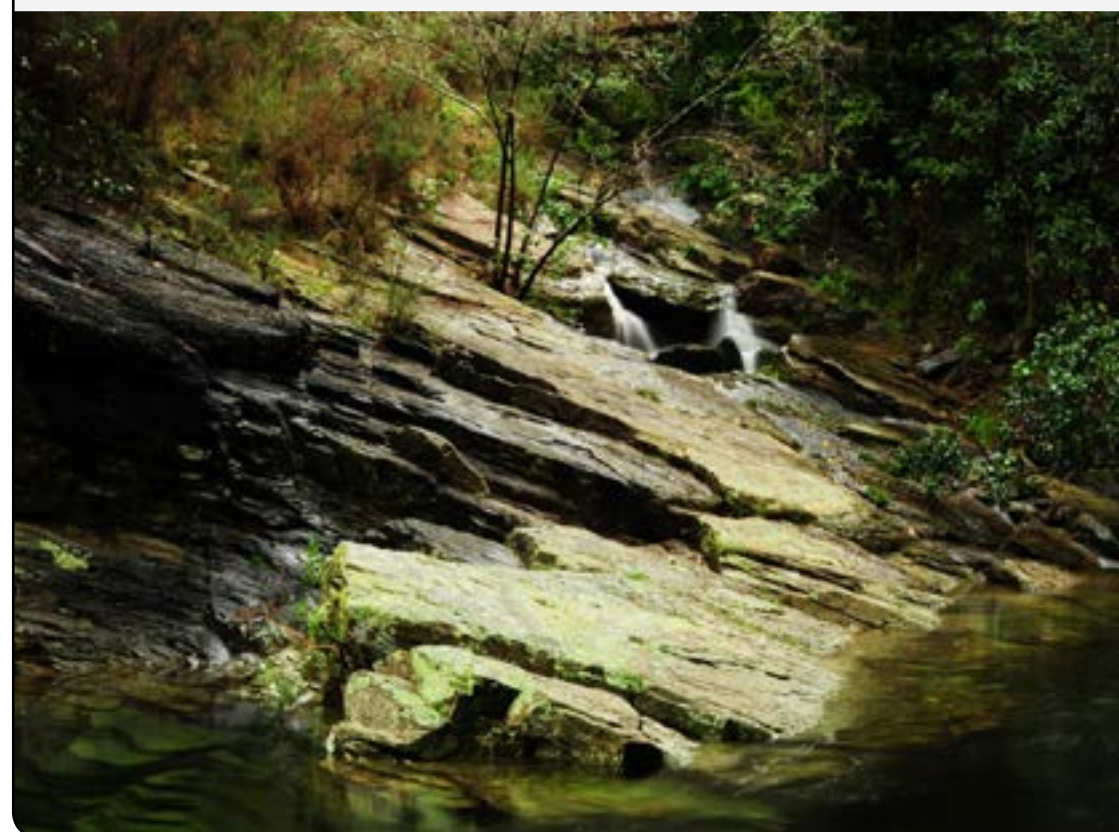
natural light on the sloping rocks. The idea for this image was to depict the depths of the main river, while showing the flow of the two tiny waterfalls(main focal point) of the creek above it. Again, the metering was Center-weighted and taken off the bright part of the sloping rock, with a white balance

setting of 'Cloudy'. For this shot, the ISO was set to 200 to slow the shutter speed to 1 Second, to show the movement of the water of the two tiny waterfalls, and at the same time to show the gentle motion of the main river. A 70-210mm lens was used, set at a focal length of 70mm, with an Aperture of F/32, for sharp definition throughout. The Exposure Compensation was set at – 0.3EV which is my 'normal' setting (a habit from the old slide film days!)

This image was an attempt to capture the colours of autumn, and was taken at Pollard Park , on a recent club outing. The attraction was, all the golden/orange colours of the leaves as they lay in the stream against the dark background of the river weed, but because this was quite a 'static' shot, I thought it might be better to try and include some movement of the leaves as they were carried along by the water. This time, Matrix metering was used, as the lighting of the image was fairly even throughout. Once again the whole scene was heavily shaded by trees, so at an aperture setting of f32, the shutter speed went out to a very slow 4 seconds, at ISO 200, which made the slow flowing water look too fluffy. Increasing the ISO to 640, reduced the shutter speed to a more acceptable half a second, which worked out just right, for showing the movement of the leaves as they were carried along by the water. The Exposure compensation control, was used to 'fine-tune' the shutter speed to achieve just the right flow of the water(final setting: - 0.7EV). Other details: Zoom lens focal length setting – 210mm; White Balance – Cloudy; Exposure Mode – Aperture Priority.

The final image [FIG.4], was taken at Pelorus Bridge from the middle of the swing bridge, which crosses the Rai River. The Turbulent action of the rapids washing around some rocks, and the amazing blue colours and textures in the water (Yes!...It's real!), and was a delight. Getting this shot, turned out to be one challenge after another! First of all, setting up a tripod and camera on a swing bridge, which moved every time you moved (or moved every time someone else walked onto the bridge), was a huge challenge. It took a lot of patience to get the shot that you see, (and dozens of shots, to get the right effect!) The lighting was another of the challenges, as the low winter sun at 11a.m. was behind the trees on the riverbank, which meant that only a 'trickle' of light came onto the rocks and highlighted some parts of the rapids, so it was something of a waiting game, for just the right moment when the light was right. In the meantime, the changing light, meant that there were changes to be made to camera settings, so it was a constant updating of the settings to accommodate the changing light conditions. The shutter speed of 1/3rd of a Second, had to be fairly concise, in order to show the dramatic flow and textures of the rapids, accurately. The stunning blue colour tones were directly as a result of the river flowing past a section that was in really deep shadow, and the high angle of the camera from the bridge to the water. Other details: Aperture setting – f40; ISO – 200; Metering – Centre-weighted; White Balance – Cloudy; Lens focal length – 210mm; Exp. Comp. – 0.7EV. [NOW LOOK CAREFULLY!....As an added bonus, can you spot the fantail?!]
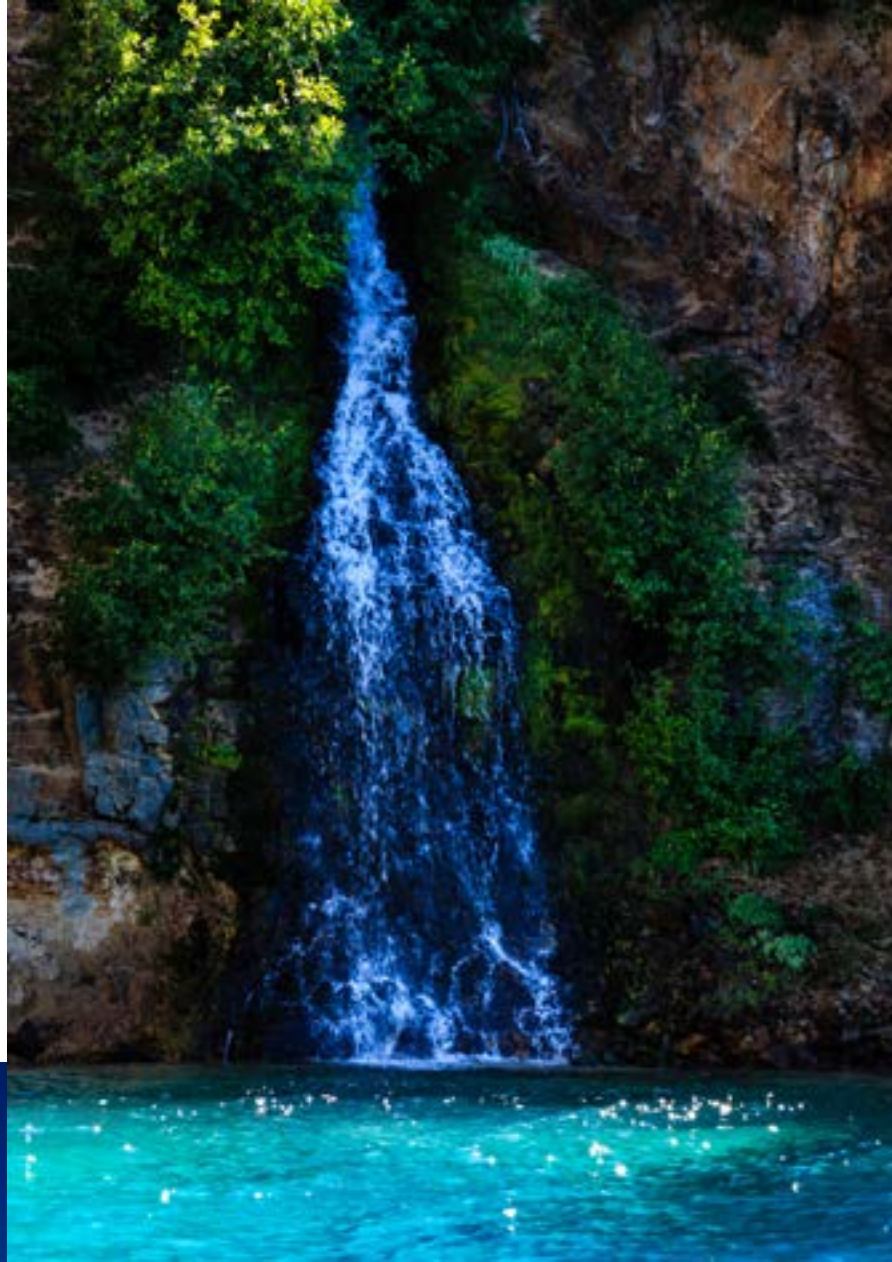
Roger

Blown-out Highlights

Digital cameras are very unforgiving with bright light; so are competition judges. There are circumstances where bright spots are acceptable, as in *Figure 1*, where the sun is in the image, or direct reflections of the sun light sparkle on waves, *Figure 2*. In other circumstances, though, as in *Figure 3,* bright areas of light can saturate the sensor and produce areas of solid white with no detail at all.

What can I do about blown-out highlights?

As usual, the best approach is to avoid them altogether. In the case of *Figure 3*, the shot would have been better taken earlier in the morning or later in the afternoon when the contrast between light and dark areas would have been less, although the angle of the light would have been different. Failing this, what options are available on location?

Check for blown-out areas, just after taking the shot, by looking at the image on the back of the camera, with "show highlight clipping" switched on. In this situation, blown-out areas appear red so it is very hard to miss them. The problem with this information is that it is based on a JPEG rendering of the data from the sensor. The sensor data is much

to re-take the shot at a reduced exposure and choose the best image later.

The problem with reducing the exposure is that dark areas will get too dark. Detail in dark areas can often be recovered from the RAW file using the Shadows slider but the darker the area gets, the more noise will appear when the detail in the area is recovered. The problem is that, in these cases, the camera sensor cannot adequately record both the very light and the very dark areas in one exposure; in other words, the dynamic range of the sensor is inadequate for this scene. Inadequate dynamic range can be addressed with exposure bracketing and combining the resulting images using HDR or other exposure-blending techniques in post-processing.

If we don't, or can't, take multiple exposures at the time and returning to this remote part of north-east California is not feasible then what can be done to rescue this photograph?

I was inspired to investigate this by a short tutorial on layer blending. It seemed to me that one of the Darken blending modes could be used to add texture to very bright areas without affecting the rest of the image. I failed to get this to work by blending layers – maybe some-one can help here – but I did find it to work using the clone stamp tool which has the same blending options although they are called "modes". It was more tedious and less flexible than I had hoped but it did work, Figure 4, and here's how.

Do everything you want to do on the RAW file. Then, open a copy in Photoshop and select the clone stamp tool (use the keyboard shortcut "S"). The clone stamp tool takes image data from one part of the image, the source, and paints it into another part. In the tool bar I used the following options: set the size and hardness to 60 and 40 respectively;

leave the clone source panel at its default settings; set mode to Darken; Opacity 100%; Flow 100%; Aligned sample checked; Clone sample mode to Current layer. The only critical one here is the Darken Mode. Aligned sample is usually checked; it means that the sample area moves as you paint so the result is not too repetitive. You may need to experiment a little with how that works in practice.

Now move the cursor over a good patch of the image, hold down the Alt key and click the left mouse button. This selects the source material. Release the Alt

more precise than the JPEG rendering (technically, the sensor produces 12- or 14-bit colour, depending on your camera, while the JPEG is reduced to 8-bit colour). Consequently, areas that show saturation in the camera replay may, or may not, be saturated in the RAW file which saves all the data from the sensor. In other words, in spite of the in-camera warning, you may be able to rescue blown-out highlights using the RAW file. Just move the Highlights slider in Lightroom or Adobe Camera Raw (Photoshop). A prudent choice would be

Figure 1 (left): The bright sun shows as full white, but in this example it does not detract from the image.

Figure 2 (above) The sun has created specular highlights where it reflects of the water, but this also has no detrimental affect on the image.

key, move the mouse to the area to be darkened then hold down the left mouse button and "paint" over the offending area. At any point, you can release the mouse button and start again with or without a new source. In Figure 4, I used a new source for each bright patch because the sharpness changes with distance from the camera.

Comparing the original and processed images (Figures 3 and 4 respectively) you can see that the processed image is more acceptable than the original, although the character has changed a bit more than I would like. There is a more complex method described at http://www.ehow.com/how_5885960_fix-blown_out-whites-photoshop.html, which may give better results. Next time, I will take more time and try to get it right in the camera.

Harry

Model Woofers

By Denise Manning

In October last year, on Show day afternoon, a group of us were having a cold ale at the Cork & Keg in Renwick. A friend came over to talk to us, and I noticed he had a couple of shy looking girls with him, so me being me, I started talking to them.

They were from Germany and were WOOFERS! They worked on Organic Farms and spoke only mediocre English.

We warmed to these girls and included them in our group. They were feeling isolated while working up Waihopai Valley as so far away from the town, so we invited them to stay with us over a weekend, and offered to show them around.

Ruth & Nidja excitedly stayed with us and I took them to the camera club Field Trip to Marfells Beach, which they loved. They were clicking away taking photos as well.

Ruth & Nidja offered to do housework to earn their keep while staying with us, but I told them 'No Way!' they were guests!

As I was a new member of the Marlborough Camera Club I was fully excited, and noticed on the website one of the future subjects was candle light. I asked these two pretty young girls to be my models — how could they refuse.

I spent an hour setting the scene in my kitchen, black hand towels over the sink, candles dotted around, lamps strategically placed and pictures and canisters removed, they looked on wondering just what I was up to.

We spent over 2 hours taking photos checking out what changes needed to be made and trying different settings.

Time was ticking on and the girls were tired and kept trying to sneak off to bed but I was saying " Just one more" and begrudgingly they stayed up. Eventually I was happy with some of the images, and they were off to bed quick smart even though it was only 9.30.

I said I am not tired and I am double your age...what's wrong with you!

I took them up the Wither Hills as well and they were delighted with the experience, never to miss an opportunity, I had my camera and my models with me so away I went again, happily clicking my shutter.

These two girls remained in close contact for their nine months in New Zealand and returned to us on two more occasions much to our delight. They were blown away by their south island stay, especially Queenstown and worked for 2 months in Auckland.

We have a bed available to us in Germany now, and look forward to taking them up on their offer of returned hospitality.

Denise

Free Software
for Digital Photography
By Christopher Cookson

Introduction

For many years, if you were involved in creative industries a Mac and Adobe software would be the tools of your trade. Photoshop continues to be the gold standard by which all other photo editing software is measured, however not everyone has the financial resources to afford such luxuries if photography and design aren't their bread and butter. While Adobe software has long been available for Windows PCs as well, it's still expensive, and with the move to a subscription model, it may be beyond what many people are prepared to pay for a hobby.

In my mind piracy is not an option, least of all for a photographer who would be most likely very upset if someone used their photos without permission. If you want your intellectual property respected, you need to have the same respect for what belongs to others. Fortunately there are many alternatives out there for organising, editing and printing photos many of which are completely free.

The Contenders

Google Picasa – From the people who brought you the world's most popular search engine, a free tool to organize and search your photo collection.

Gimp – Heavy duty image editor that is a match for Photoshop in some but not all areas.

Raw Therapee – non-destructive organising and post processing (similar to Lightroom).

Luminance HDR – HDR image processing

Combine ZP – Image/Focus Stacking

Libre Office – Not really a photo editing program at all, but provides a Powerpoint alternative, and has quite extensive PDF export capabilities if you're inclined to create publications.

There are many other free image editing programs out there, but the ones I've selected do no install any third party advertising software, they are not cut down versions which require you to pay to unlock additional features, and where possible I've chosen programs that support non-destructive editing, as there's nothing worse than accidentally overwriting your precious original file after an editing session only to change your mind and not be able to go back.

This month, I'll summarize what each program does, and have an in depth look at two of them, Picasa and Luminance HDR.

GOOGLE PICASA

Google is best known for its web search engine, however Google is a vast corporation with interests in many areas, so it's not surprising that there's an offering when it comes to photography.

Picasa is very limited when it comes to image editing, however when it comes to organising images, it's Google legacy shows, and it's quite useful for organising and searching through a large catalogue of images. Even in this area there are a few deficiencies that might make you want to consider an alternative, but the ability to run on just about any computer make it worth considering if you're on tight budget.

Organising

Picasa will scan designated folders on your computer for images. Normally if you're on Windows, you'll want it to scan your (My) Pictures folder and maybe (My) Documents folder. If you add or remove images to a folder that Picasa is set to monitor, it will automatically add or remove them without any further intervention from you.

You can also use Picasa to import photos from USB drives, scanners, and most cameras when they are connected to your PC.

Initial Setup
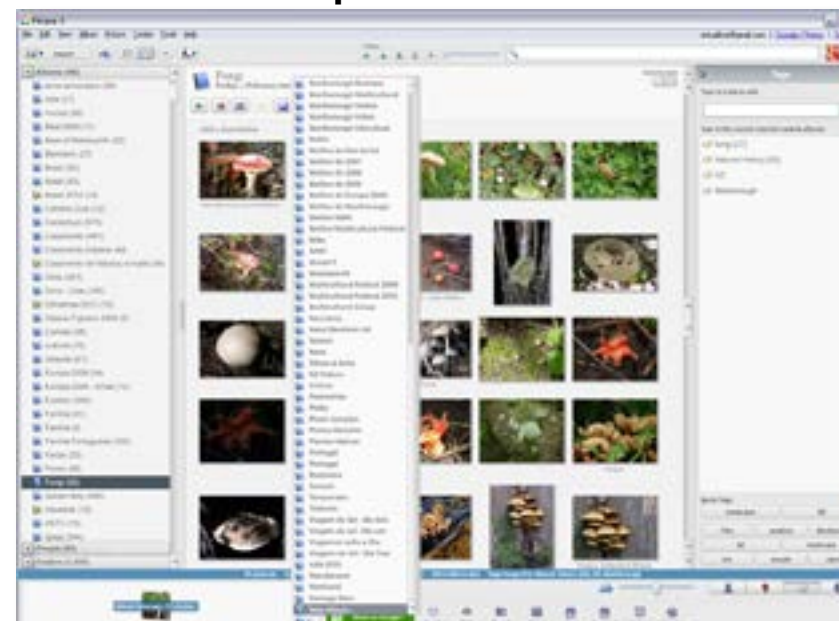
Illustration 1: From the tools menu, Folder manager allows you to see and change what folders Picasa is monitoring for images.

When you first install Picasa, it will ask you what folders you want it to monitor. It's highly recommended NOT to allow it to monitor your entire hard drive for images as it will find all sorts of odd stuff such as Microsoft Office clipart, images that are part of programs and so on that you don't need to view, and probably shouldn't delete.

Because Picasa directly monitors photos on your hard drive, deleting a photo from Picasa deletes the photo from your hard drive (or at least sends it to the recycle bin)

Picasa allows you to create Albums, which are a kind of virtual folder. When you add photos to an album,

Picasa doesn't create an additional copy of a photo on your hard drive, it simply creates a reference to the original image. Deleting an image from an album doesn't delete the original on your hard drive.

Importing Photos

Normally, Windows will ask you what you want program you want to use when you insert a USB drive or connect your camera to your computer. If Picasa is installed, it should appear as one of the options on the list, and selecting this will go directly to the import screen.

If this doesn't happen automatically, or if you want to scan an image, you can manually click on the Import tab.

By default imported images will be imported to your (My) Pictures folder, with a new folder created with the current date if it doesn't already exist.

You also have the option to delete images from your camera's memory card. Don't do this unless you're on your own computer, and make sure you back up your images in case of computer hard drive failure. If you don't delete photos from the memory card, Picasa is usually smart enough to recognize duplicates and won't import the same photos again.
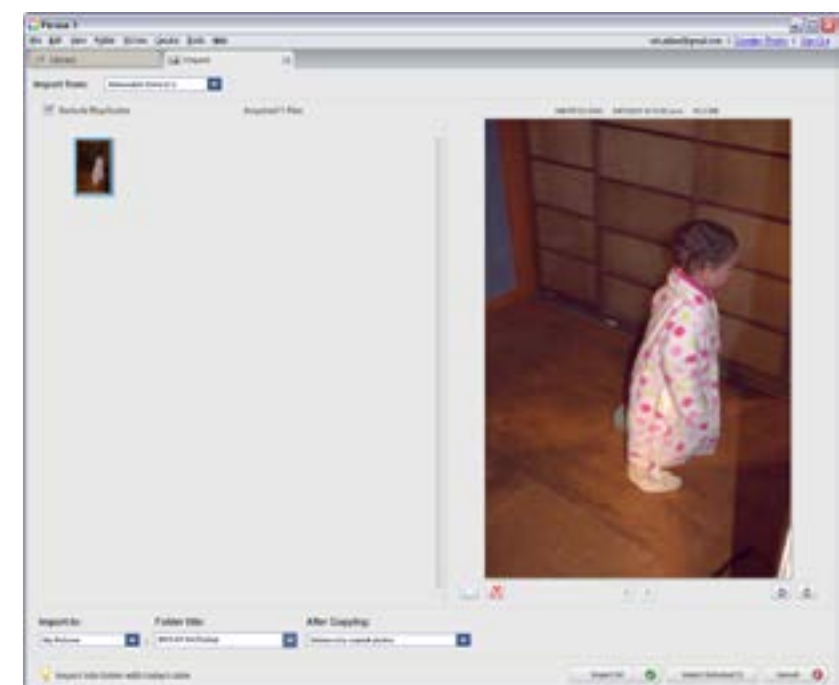
Illustration 2: Picasa Import Screen.

Viewing Your Photo Collection

Illustration 3: Folder View

Navigating through your photo collection is fairly straightforward. Picasa displays a list of albums and folders on the left hand side of the screen, with thumbnails on the right hand side. Double clicking on an image displays it in editor view where you can make various basic changes.

Picasa allows you to display your folders in a flat view, or show the folder tree structure as shown in the illustration. I personally prefer the tree structure as it more closely follows the way files are organised on the computer, however by default Picasa will display the flat folder view. The advantage of the flat view is
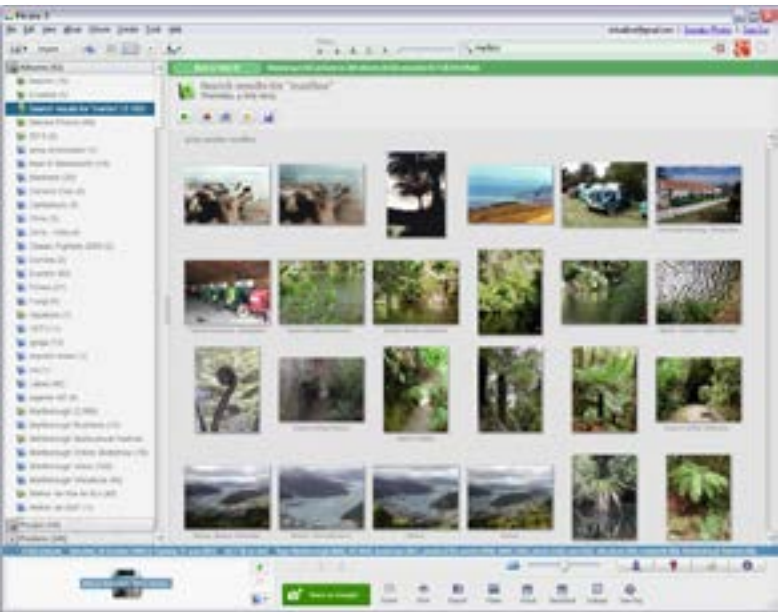
Illustration 4: Adding keyword tags to multiple images

that you don't need to expand folders if they contain sub folders, however it can sometimes be hard to find folders if you think you know where they should be.

The View menu provides options for sorting folders and their contents, and also the option whether to display text under thumbnails. My personal preference is to display the image caption if I've assigned one.

Tagging Photos
Picasa allows you to add keyword tags to photos that will help you quickly locate them via search. Tags are added in a standard format that is recognized by other software such as Adobe and web sites like Flickr. Picasa can also read tags that have been added with other software.
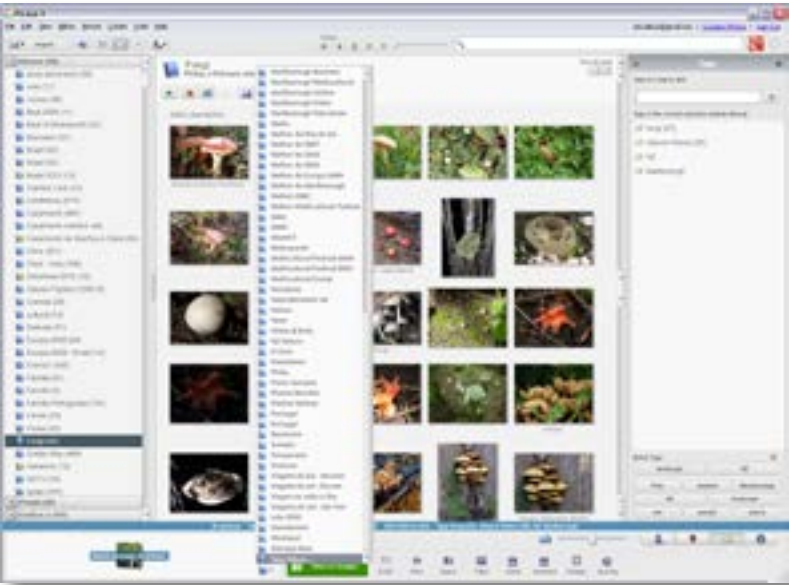

Illustration 5: Albums

In this screen shot three images are selected and have two tags applied to each of them. Picasa can be set up to remember the eight most frequently used tags so that you can simply click on them to tag a photo, instead of having to repeatedly type in the text.

Albums
Albums allow you to create 'virtual folders' where you can group photos together without actually creating additional copies of the original files on your hard drive, or moving them around between physical folders and forgetting where you've put them. Photos can belong in more than one album, so

for example you could have a 'Natural History' album and a 'Camera Club' album with some photos in the 'Natural History' album also in the 'Camera Club' album, and with the original files coming from a number of different folders on disk.

Deleting a photo from an album does not delete it from Picasa or your hard drive, only from the album.

Here we have an album 'fungi' selected. The actual photos are in different folders on the computer however they have been grouped together in an album without moving or copying the original images.

There are two ways to put photos into an album: Right click on an image or group of selected images in any folder or album and choose 'add to album' from the context menu, or select the image or images, and in the selection tray at the bottom left of the screen click on the blue album icon and select from the album list here. The latter method is easier to use if you have a lot of albums.

Facial Recognition
If you take a lot of photos of people, particularly the same people multiple times, instead of using tagging, captions or albums you can take advantage of Picasa's facial recognition which groups people it think are the same together. It doesn't always get things right, but allows you to reject incorrect guesses and confirm correct ones, and the more you train it, the more accurate facial recognition becomes. I won't dwell on this, as not everyone is a portrait photographer, however I'd encourage you to look for the People heading in the section with Folders and Albums, and experiment.

Searching for Images
If you've added tags to your photos, organised them into albums, and added captions, finding photos again even in a large collection is fairly simple.

The illustration shows how search works. Essentially it filters images based on the search terms. It still displays them in their folders. The search results include album and folder names, photo captions
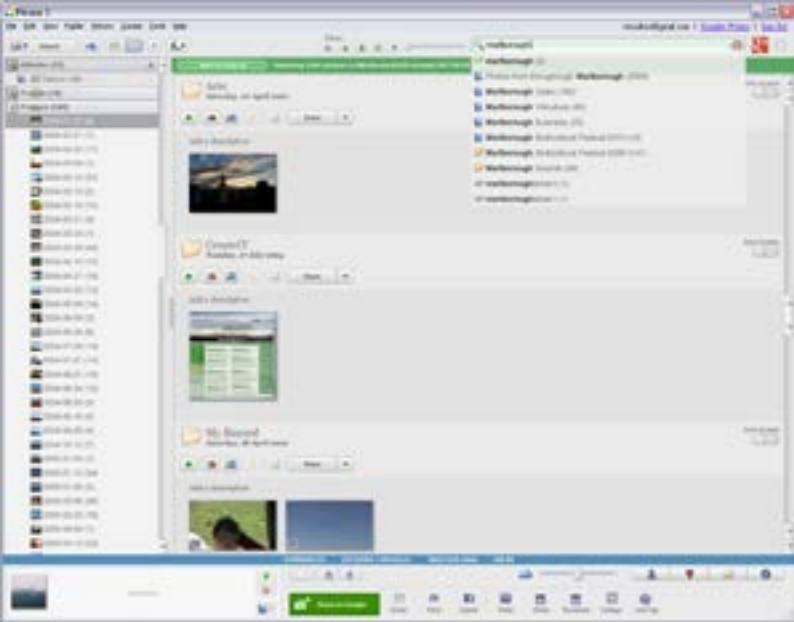

Illustration 6: Searching in Picasa

and tags. Having the results spread out across numerous folders can be a bit inconvenient if you want to view them all together, however that is easily solved.

If you scroll right to the top of the folders and albums list, you will find a new temporary album with your search term.

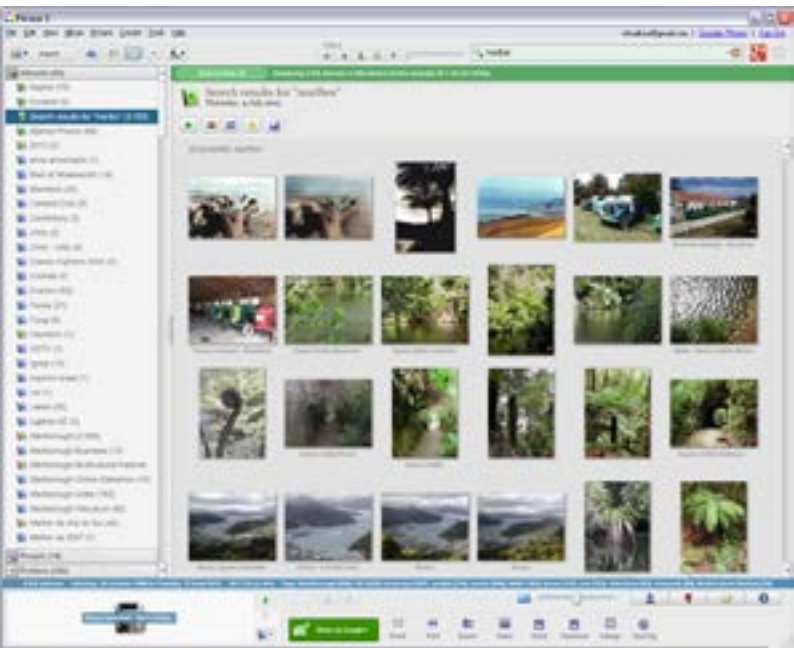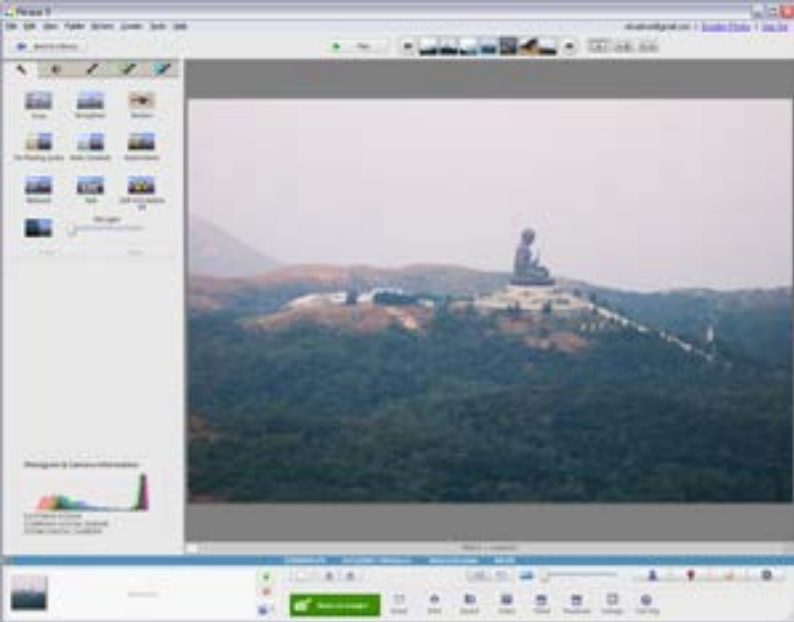Once you clear the search box by clicking the 'x' this temporary album will disappear.

Illustration 7: Search Results displayed as an album

Editing
Although Picasa's editing functions are extremely limited, it provides non-destructive editing so you can safely experiment without destroying your original image.

Illustration 8: Default Edit View

Cropping is probably one of the most common actions applied to an image in post processing. Picasa makes cropping a simple and reversible process.

To crop an image, make sure you have a photo open in edit view, and from the first tab of the edit panel, click on the Crop icon.

You will see a drop down box where you can select the aspect ratio that you want to crop to, as well as three thumbnails of crops suggested by Picasa.

Aspect ratio is the ratio between width and height of an image, with portraits tending to be more boxy and landscapes tending to have more long, thin proportions, with panoramas being the more extreme case of this.

There are probably only four editing features in Picasa that I would consider using reasonably frequently, crop, straighten, graduated tint, and vignette.

If you want to make the changes permanent, so that you can apply further editing in another program for example, you need to use Picasa's Export function. By default Export will create a new copy of the image in a special Picasa Exports folder, although you can specify another location. The idea is to ensure you don't accidentally replace your original image in case you change your mind later.

While Picasa can be used to view RAW files from a number of camera models, it lacks any dedicated RAW processing functions, so the following operations are more appropriate if you already have files in JPG, Photoshop, or TIF format.

To enter edit view in Picasa, double click on an image.

Cropping

Illustration 9: Here an aspect ratio of 16:9 (wide screen TV or computer monitor) has been selected, and an area has been selected, but the crop is not yet complete

Illustration 10: Here is the cropped image

To crop the image, drag the mouse over the image to create a box. After you've created the box, you can move it by clicking and dragging inside it, or you can resize it by moving the mouse over the edges and clicking and dragging.

If you have anything other than Manual selected in the drop down box for aspect ratio, then Picasa will lock the crop proportions so that as you increase the size in one dimension the other dimension will scale to maintain proportion.

You can click the **Rotate** button to switch between portrait and landscape orientation of the crop.

Fixed proportions are useful if you intend to print to a specific size, for example for use with pre-cut mattes or specific paper sizes, while **Manual** is particularly useful for digital display of images where composition is the priority and you want total control over cropping.

Current Ratio ensures the cropped image maintains the same aspect ratio as the original image. If you find yourself needing to use fixed aspect ratios not already in the list, Picasa allows you to create your own custom aspect ratios by scrolling to the bottom of the list and choosing **Add Custom Aspect Ratio.**

Straightening
One of the quickest ways to get an image rejected in a photographic competition is to have a horizon that is not level. That's not to say that there aren't times where unusual angles can work well, but more often than not in a landscape at least, a horizon that is not level is unintentional and undesirable.
To straighten an image, make sure you have a photo open in edit view, and from the first tab of the edit panel, click on the Straighten icon.

The image will be overlaid with a grid and at the bottom you will see a slider that can be dragged left or right to straighten the image. Normally, simply rotating an image to straighten it would result in areas round the edges with no content, while other parts would be cropped. Picasa is reasonably smart about how it handles straightening, and automatically crops the image as you
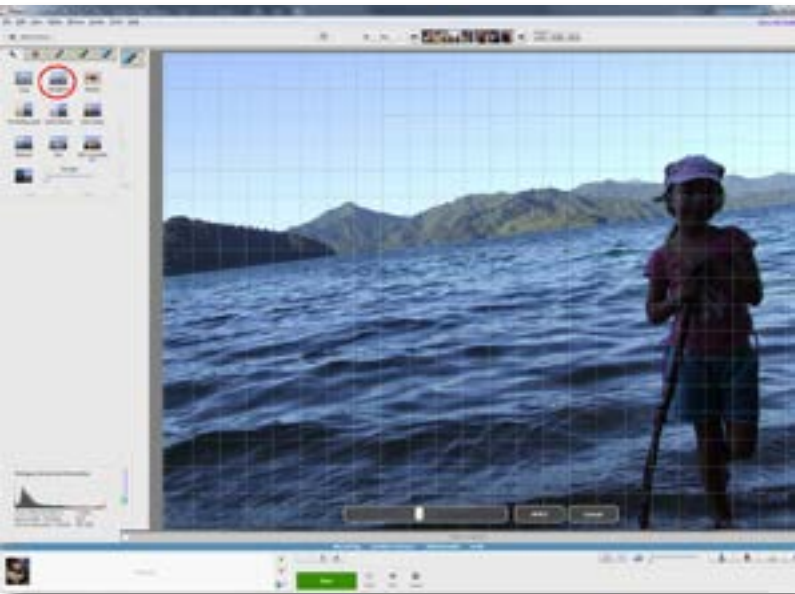

Illustration 11: The Straighten tool

rotate it so you don't need to manually crop after you've straightened the image.

Note: If the image is flipped 90 degrees, (for example if your camera doesn't have an orientation sensor to determine which way up the camera was when you took the photo) you don't need to straighten it, you can simply click the rotate left or rotate right icons just above Share on Google + at the bottom of the screen.
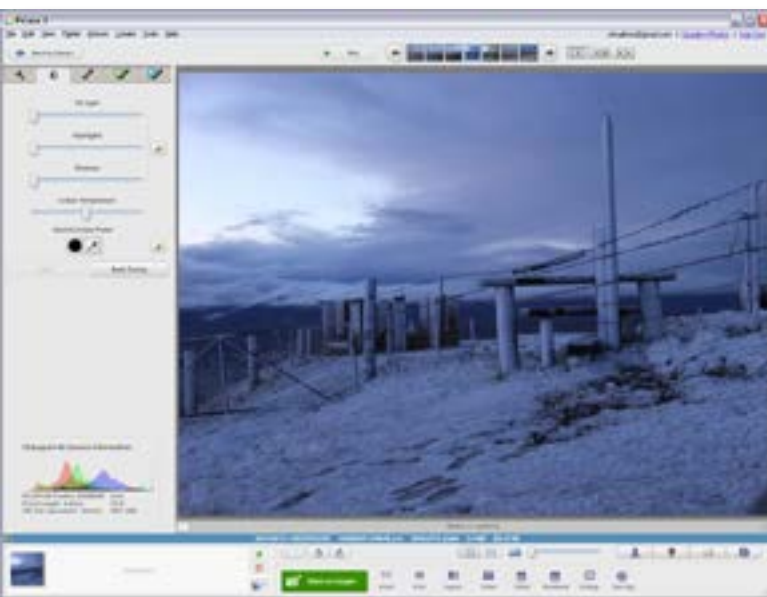
Illustration 12: Image has a blue colour cast due to incorrect white balance
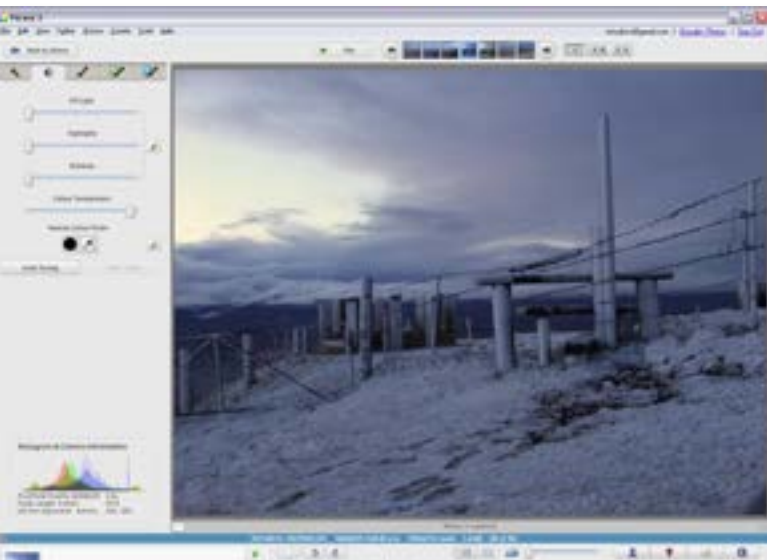
Illustration 13: Image after correction

Other Effects
Lighting Adjustments

The second of Picasa's tool tabs in editing mode provides various lighting adjustments.

Picasa's lighting adjustments are one of its weakest areas, and if you need to adjust lighting, you're best to do it in an external editor. The most common lighting problem with images is light areas that are too light and dark areas that are too dark, but Picasa only allows you to darken dark areas, and lighten light areas, which is exactly the opposite of what is usually needed.

There is a Fill Light function which lightens the whole image but with greater emphasis on dark areas, which is slightly useful, but a good image editor will give you a whole range of lighting adjustment options, that will give you much better results.

For quick fixes to white balance Picasa may just be adequate.

The following pair of screen shots demonstrate the effect of adjusting the White Balance slider. The first image has a noticeable blue tone to it, and it's also possible to see in the histogram a heavy blue tendency in lighter areas. Incorrect lighting like this can result from incorrect camera white balance settings in camera or inability of camera auto white balance to correctly select the right option.

The second image shows the results after adjusting the white balance slider. The blue is shifted to the left in the histogram closer to the red and green, and the snow and sky have a more natural colour.
With Picasa, correcting white balance is very much trial and error adjusting the slider, whereas more sophisticated programs offer a number of presets that you can pick if you know what the lighting conditions should be.

Creative Effects
Apart from the common fixes, and lighting fixes tabs, the Picasa editor pane has three panes for "Fun and useful image processing".

Although the effects aren't particularly useful compared to full image editing software, the different effects can be applied on top of each other. Here is the same image as before, straightened slightly with a gradient fill followed by increased saturation.
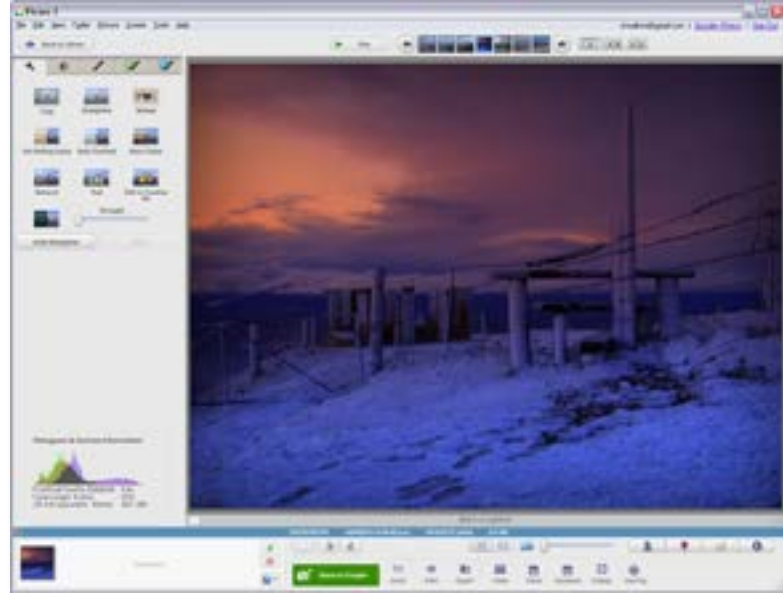

Illustration 14: Image after applying multiple creative effects

Using an external editor
Although Picasa is very limited in editing capabilities, it makes it easy to launch an external editor to edit an image.

Simply right click on an image either in thumbnail view or in edit view, and choose 'Open' from the menu to open the image in the default program registered to handle the file type on your computer. For example if JPG files normally open with Photoshop Elements when you double click on them from Windows, then they will also open with Photoshop Elements from Picasa. If you have more than one program installed that can handle image files you can choose 'Open With' from the menu instead which will give you a list of options you can choose from.

One caveat to be aware of when editing with an external editor, is that Picasa does not apply any changes made in Picasa to the original file before opening it, so if you have cropped, rotated or straightened the file in Picasa, none of this will apply when you open it in the external program. You need to export the file first if you want any changes made in Picasa to apply.

Also, bear in mind that when you open in an external editor, unless you've exported it first, you're editing the original file, so once you save changes it will be impossible to undo them unless you choose Save As and create a copy.

Exporting Images
Once you've made any changes

in Picasa and want to apply them permanently or if you just want a copy of an image to edit externally without altering the original, you need to export the image.

Select the images you want to export (You can select multiple images by holding down the Ctrl key as you click on each one.)

Click on the Export icon at the bottom of the screen.

You have the option to select a location to export the files to. By default Picasa will create a sub folder of the export location with the name of the current folder or album. If you export the same images more than once it will rename subsequent files so that previous exported files are not over-written.

You can use the size slider to choose from predefined sizes, or type a number in the box for a size not available on the slider. This size is the size of the longest side. If the image is taller than it is wide, it will be the height, otherwise it will be the width.

For example if you want to export an image that will fill a 1024x768 pixel screen (a common projector definition, and what is used for club competitions) if the image is wider than it is tall, put 1024 into the box. If it is taller than it is wide, put 768 into the box. The other dimension will scale accordingly and will
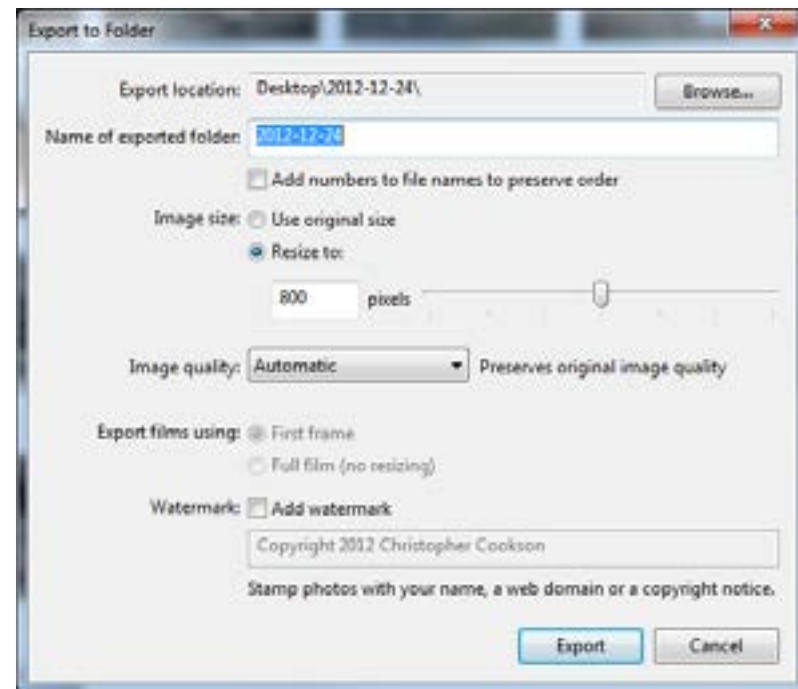

Illustration 15: Picasa Export Dialogue Box

not exceed the maximum dimensions allowed.

If you are exporting images to display on your own web site, you may want to include a watermark with a copyright notice or other text on all the exported files. If this is the case tick the Watermark box and type in the text you want displayed. You have no choice in terms of font or position of the text. It will be in the bottom right of the exported image.
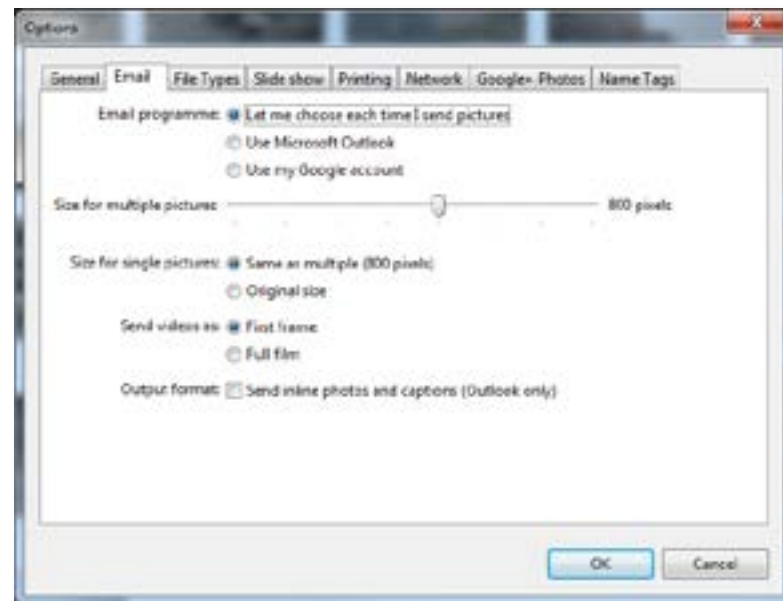
Emailing Images

Illustration 16: Email Settings

If you need to attach smaller images to an email, and you either use an email program on your computer, or Gmail there's no need to export, as Picasa automatically creates temporary copies of the images at a smaller size and attaches them to a new email message. You can simply click the email icon at the bottom of the Picasa screen and the images will be resized and attached.

Before you do send an email, it's a good idea to go to the tools menu and choose options and go to the email tab to check what size the attached images will be.

In the example, images will be resized to 800 pixels on their longest side. Using the slider, the size of the attached images can be increased or decreased.

If you use some web mail service other than Gmail such as Hotmail/Outlook.com or Yahoo mail, you WILL need to export the images first and then attach them
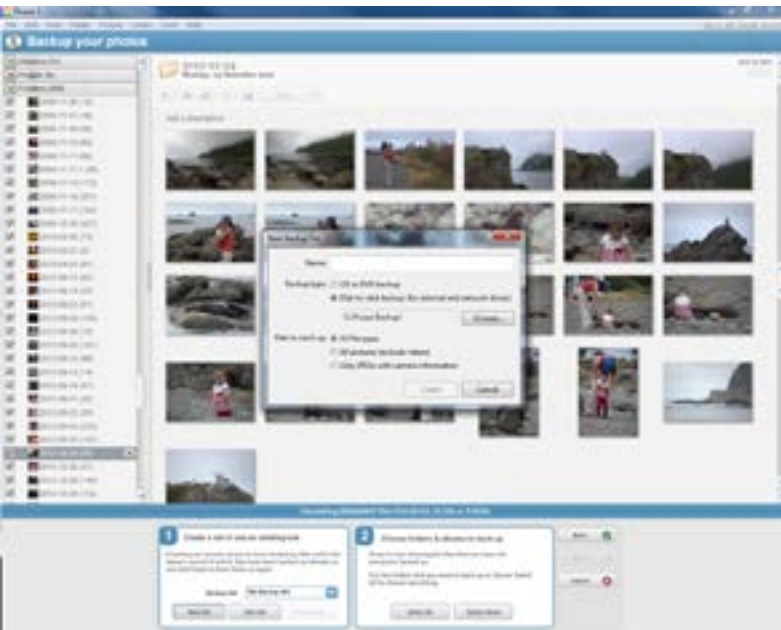
manually.

Backing Up

Illustration 17: Creating a new backup Set in Picasa

With digital images, one of the most important tasks you need to get into the habit of performing is backing up. Hard drives can and do fail, and even flash drives, although lacking moving parts to wear out, eventually fail with use.

While equipment eventually fails, if you make regular backups, digital images can actually be more secure than film, as with film, you only get one set of negatives, with chemical dyes that eventually fade over time, while digital can easily be duplicated as many times as necessary without any loss of quality.

Fortunately Picasa includes a backup tool built in, that is quite straightforward to use.

From the tools menu, choose backup, and the screen shown will appear.

Click select all, and all your files will be selected. If there are any folders you specifically don't want to back up, you can un-tick them.

Type a name for your backup, choose the location to backup, then click on burn.

By default, Picasa will try to backup to CD/DVD and will helpfully tell you how many disks are required, but it is strongly suggested you purchase an external hard drive if you don't already

have one and choose the disk to disk backup option instead.

Picasa backs up both the original files as well as any tags and edit steps such as crops and rotation applied to them, so if you recover the backup later, you get everything back.

Don't make the mistake that some people make of thinking that if they have an external backup, they can delete the files off their computer. You only have a backup, if you have more than one copy of a file, as external hard drives can fail too! If you want to delete the files off your computer to free up space, but still have access to them, you need to make two backups to different external drives before you delete them from your computer.

Summary

Google Picasa is a useful program for organising photos on a $0 budget, however for anything other than the most basic editing, you will need something else to complement it.

Pros
- Simple non-destructive editing and export
- Automated scanning of designated folders on computer (no need to import photos)
- Easy creation of online albums (requires a free Google account)
- Backup facility
- Photo tagging, grouping and search
- Batch export/resize
- Automated facial recognition
- Ability to view a wide range of file formats
- Simple emailing of attachments
- Screen capture facility
- Slide show facility

Cons
- Limited editing capabilities
- Inability to rate images
- Limited connectivity with non-Google web services
- No facility for plug-ins

Where to get it

http://picasa.google.co.nz

THE GIMP

Gimp is a free image editing program that falls somewhere in between Photoshop Elements and Photoshop in terms of functionality. It has many of the features of Photoshop, however does not support some advanced Photoshop features. One of the biggest limitations is that Gimp does not support RAW files, however it supports most other image file formats, and there are free RAW file converter programs available that can convert to formats that Gimp can open.

Illustration 18: Gimp open in single window mode with a gradient fill layer

Gimp supports layers, gradients, and has its own plugin system (incompatible with Photoshop) along with all the usual editing tools such as cloning, healing, selection, etc that Photoshop users will be familiar with.

Summary

If you want Photoshop like functionality at no cost, then Gimp is a fairly compelling choice, however it does come with a bit of a learning curve, and lacks some features of Photoshop.

Pros
- Very powerful image editing software with a wide range of features and plugins.

Cons
- No built-in RAW support with latest version of Gimp on Windows.
- Only able to work with 8 bit per channel images (although can open 16bit per channel files).
- A fairly complicated program to learn to use.

Where to get it

Www.gimp.org/downloads

Raw Therapee

This program with rather strange spelling is a free program to provide non-destructive post-processing of camera RAW files (and JPGs) that in many respects provides similar functionality to Lightroom, but for free.

Raw Therapee is a very powerful program, and if it weren't for an annoying tendency to crash on 32 bit versions of Windows it would gain a strong recommendation as the primary software to use for processing images for anyone not wanting to spend money. Unfortunately the tendency to crash on versions of Windows that are still likely to be quite common means that I've provided detailed instructions on using Google Picasa which is vastly inferior but will work on just about computer.

If your computer is capable of running it, Raw Therapee is a very powerful program however it can be a bit daunting to get familiar with all the functions.
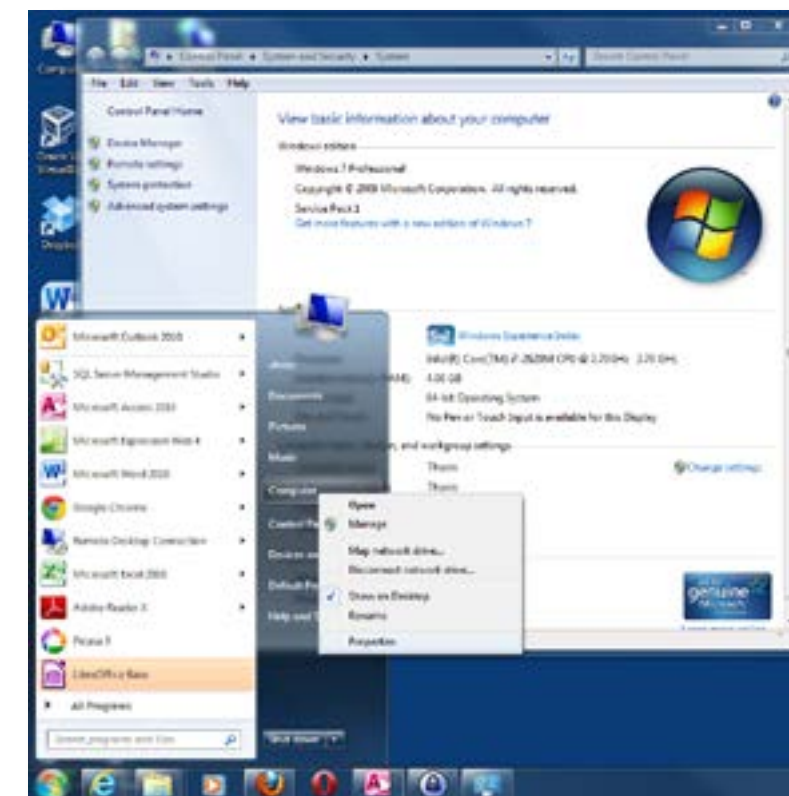
Summary

Illustration 19: How to check if your Windows is 64 bit: Start > Right Click Computer > Click Properties
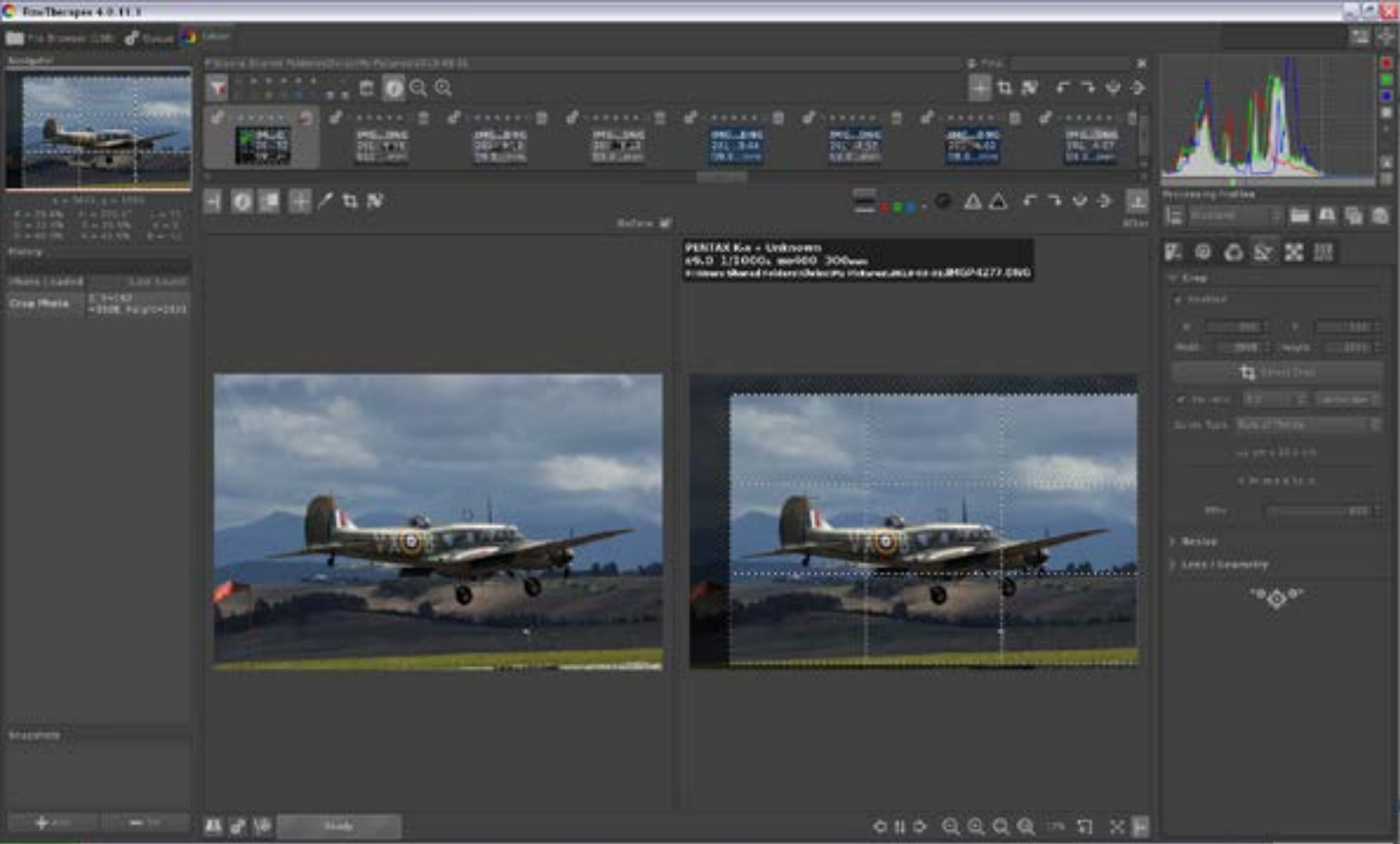
Illustration 20: Cropping an image in RAW Therapee with before and after view enabled.

A very capable non destructive RAW image editor, similar to Lightroom, that is well worth a look if your computer is running a modern, 64 bit operating system with plenty of RAM. (i.e. Window 7, 8 64 bit) or Mac OS X

Pros
- Powerful non-destructive RAW editing.
- Full 16 bit per colour channel support.

Cons
- Has a tendency to crash unexpectedly on Windows 32 bit editions.
- Has fairly high memory requirements

Where to get it

http://rawtherapee.com/downloads

Note: You will need the latest version for Windows Vista/7/8 64 bit. While the version for Windows XP or newer (32 bit) will download and install, it tends to be highly unstable and crashes frequently.

If your computer is running a 32 bit version of Windows, you will probably need to upgrade to a new version of Windows or a new computer to run Raw Therapee reliably.

Luminance HDR

Luminance HDR is a free program for creating HDR (high dynamic range) images from a series of images with different exposures.

No matter how good the sensor in your camera is, there will be situations where it simply cannot capture the full dynamic range with a single exposure. The classic case is a light at the end of a tunnel. With conventional single image photography, you'd be forced to choose between having the details at the tunnel entrance properly exposed and everything within the tunnel, or
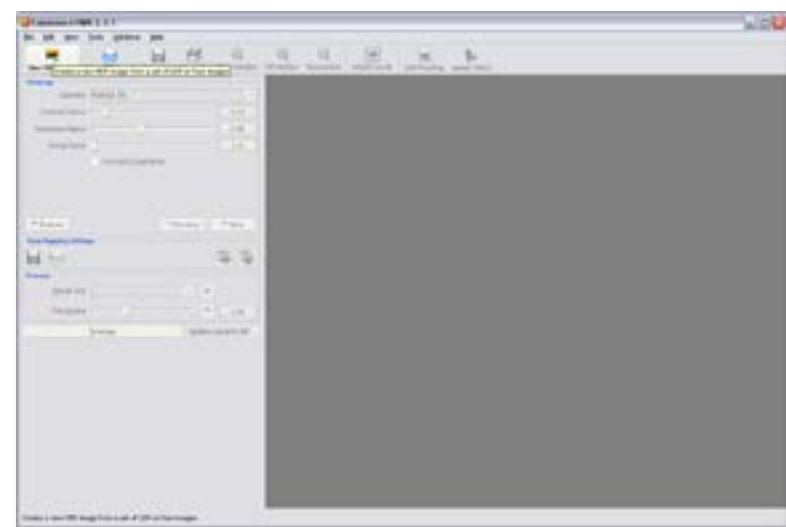

Illustration 21: The basic Luminence HDR screen with no image open

else the tunnel entrance a washed out white with the details of the tunnel walls properly exposed. With HDR techniques, it's possible to have the whole image properly exposed by combining a series of images with different exposure values.

Some cameras can do this in the camera, and there is commercial software to achieve the same results, however Luminance HDR can achieve very acceptable results at no cost and with any camera that allows exposure compensation.

The basic Luminance HDR screen with no image open.

HDR Image Workflow

You will need several images with different exposures. A common starting point is 3 images with one underexposed by 2 stops, one 'correctly' exposed, and one overexposed by two stops. (Ideally the images should be taken on a tripod)

- Click on the New HDR image button on the toolbar.
- Click Next after the HDR Creation Wizard screen.
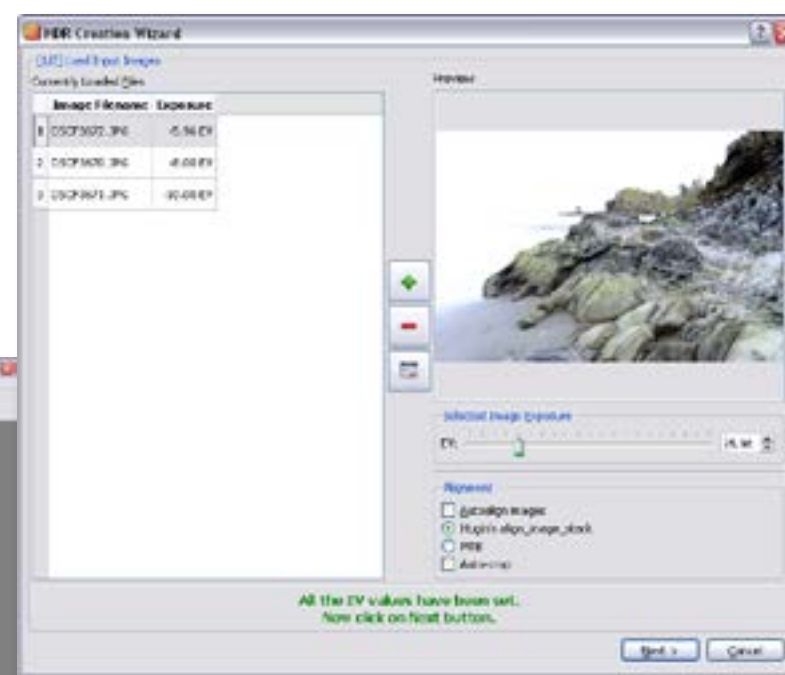- Click on the plus icon to select files.

Illustration 22: Three files selected.

Three images loaded ready to be processed into an HDR image. The exposure values are not correct so they need to be adjusted to the correct values by clicking on each image file name and
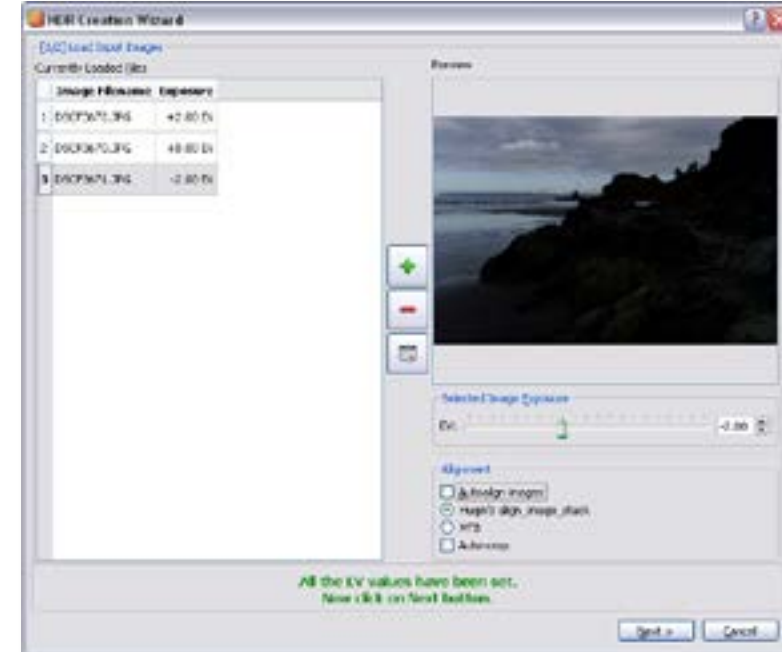

Illustration 23: The same three files with correct exposure values set.

using the slider or adjusting in the box to the correct values. The same three images with correct exposure values set. As they were taken on a tripod, I haven't chosen auto-align, as they should already be correctly aligned.

The next step allows for manual image alignment and anti-ghosting.

Illustration 24: Manual image alignment and anti-ghosting panel

I'm not going to use this as the images should already be aligned, so I clicked directly on next.

This rather boring and not very intuitive screen (top of next page) is actually one of the most crucial steps. This is where the formula used to create the HDR image is determined. Usually you can just click finish and get a reasonable HDR image, but not always, and if it's not to your liking you have to repeat all the preceding steps to this point
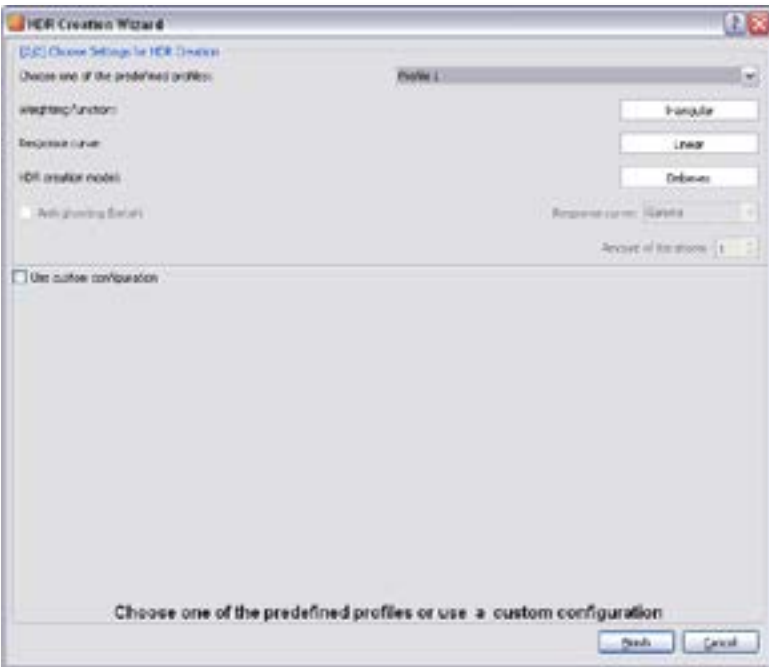
Illustration 25: the HDR Profile screen.

and select a different profile or custom configuration.

Having selected the default profile, we now have a nice HDR image from the three separate exposures.
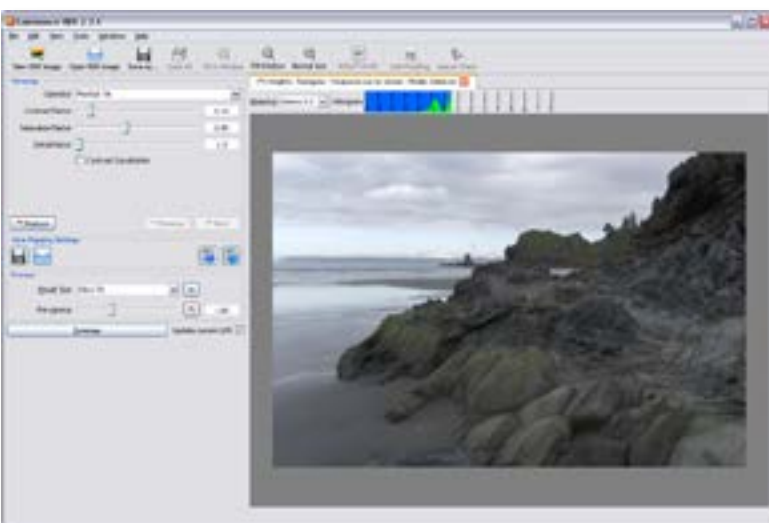

Illustration 26: After selecting the HDR Profile

There is one more step to complete the process, and that is tone mapping which reduces the HDR image back down to a conventional image that can be saved as a JPG or other LDR (Low Dynamic Range) image format. This process can take a bit of trial and error, and can take a while with a large image, so usually it's better to set a modest result size to experiment with under the Process section until you are happy with the results, then scale up to the maximum size to produce a tone mapped image the size of the original.

As tone mapping can take a bit of trial

and error, at this stage it's not a bad idea to save your HDR image so that you can load it again later without going through the whole process of generating it again from scratch.

Simply click on the Save As button on the toolbar to save your HDR image.
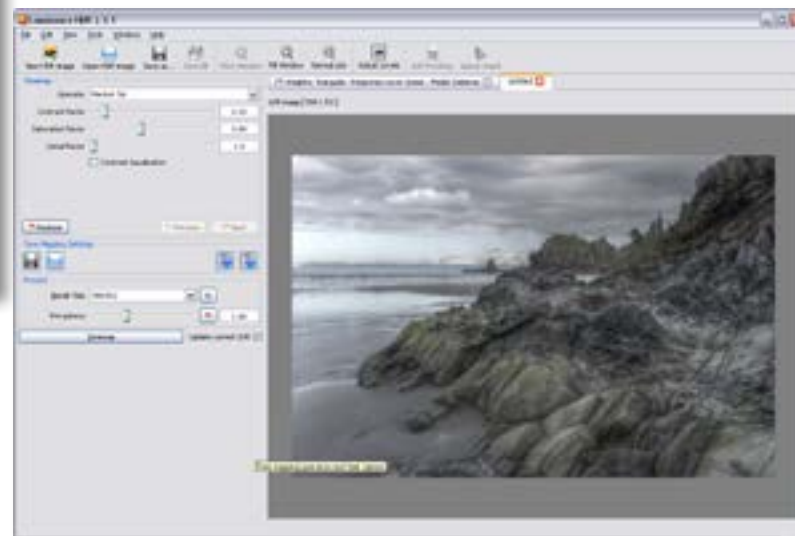

Illustration 27: After testing with the default settings

Here are the results after altering the result size to 768x511 for testing purposes and clicking tonemap with the default settings. I'm inclined to think the result is somewhat lacking in saturation, so I dragged the saturation slider all the way up to the maximum (2.0) and tried again.

Illustration 28: A better result

This second image is more to my liking, but there is no 'right' or 'wrong', it really comes down to what you're trying to achieve. Some people love images that look heavily manipulated, while others prefer a more natural look to their HDR
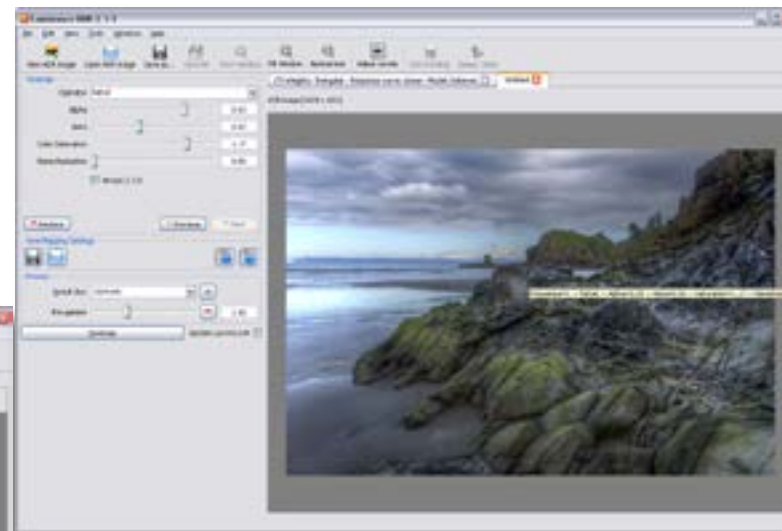

Illustration 29: Using a different operator for the Tonemapping.

images.

Here's the same image using a different operator to tonemap it. The rocks and sky are richer in saturation however at the expense of blown highlights in the water and sky. There is an Adjust Levels button on the toolbar to provide adjustment after the file has been tonemapped.
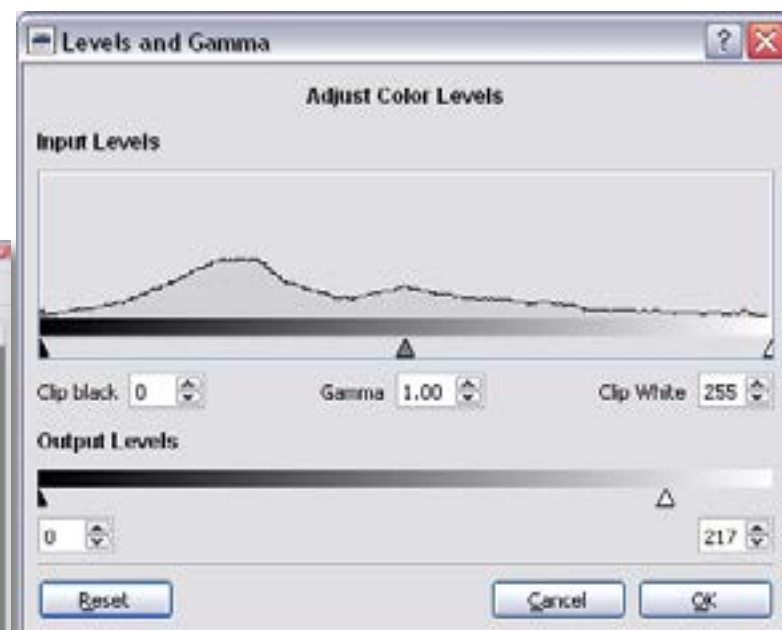
Achieving optimal results can take a bit

Illustration 30: Using Levels after tonemapping

of experimentation, but you can save tonemap settings that you like to disk so that you can apply them to other images.

Once you're finally satisfied with your tone mapped image, click on the Save As icon on the toolbar to save the image as a JPG or other format.

Summary

Luminance HDR can produce some very nice HDR images, however it may take a bit of experimentation to get the best results, and some of the options aren't always that intuitive.

Pros

Can produce very effective HDR images often with better results than in-camera HDR (if camera supports HDR at all)

Supports a number of input formats including RAW from many cameras.

Provides a number of different tone-mapping options to convert the HDR image to a finished image for export, and by default appends the settings to the output file meta data.

Cons

It can take some experimentation to get optimal results, and the step combining the individual images to create an HDR image has to be repeated from scratch if it doesn't achieve desired results.

Where to get it
http://qtpfsgui.sourceforge.net/

Combine ZP

Combine ZP is software designed for focus stacking, particularly suited for macro photography where it is frequently not possible to achieve sufficient depth of field in camera. Just as Luminance HDR extends the dynamic range by combining multiple images with different exposures, Combine ZP does the same thing for focus when it's not possible to achieve sufficient depth of field in-camera.

Summary

Combine ZP has a fairly rudimentary and rather ugly user interface, but comes with an extensive help file detailing how it works. While it seems to be targeted at users with quite a high level of technical skill and uses some quite technical terminology, if you're prepared to persist, this can add some extra depth (pun intended) to your

macro photography.

Pros
- Can produce images that would otherwise be impossible simply with in-camera techniques.

Cons
- Quite a technical program and not very attractive.

Where to get it

http://www.hadleyweb.pwp.blueyonder.co.uk/CZP/Installation.htm

Illustration 31: The rather plain Combine ZP User Interface

Libre Office
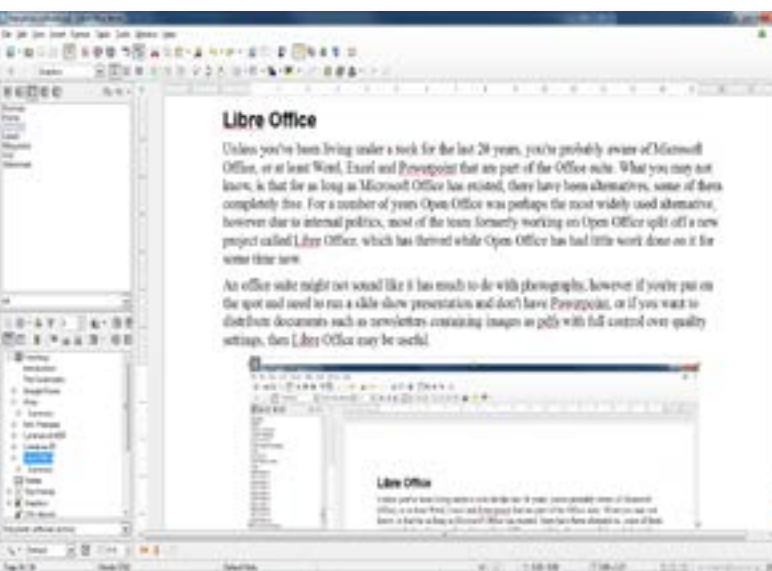Unless you've been living under a rock for the last 20 years, you're probably aware of Microsoft Office, or at least Word, Excel and Powerpoint that are part of

Illustration 32: Writing up this article in Libre Office

the Office suite. What you may not know, is that for as long as Microsoft Office has existed, there have been alternatives, some of them completely free. For a number of years Open Office was perhaps the most widely used alternative, however due to internal politics, most of the team formerly working on Open Office split off a new project called Libre Office, which has thrived while Open Office has had little work done on it for some time now.

An office suite might not sound like it has much to do with photography, however if you're put on the spot and need to run a slide show presentation and don't have Powerpoint, or if you want to distribute documents such as newsletters containing images as PDFs with full control over quality settings, then Libre Office may be useful.

Summary
Libre Office provides a capable substitute for Microsoft Office for many tasks, although some aspects are not as polished.

Pros
- Possible to do most things that can be done with Microsoft Office
- Very powerful PDF export functionality compared to Microsoft Office

Cons
- Some issues exchanging some files between Microsoft Office and Libre Office.
- Lacking some features found in Microsoft Office.

Where to get it

http://www.libreoffice.org

Christopher Cookson

Editor's note: The above article must have been a major undertaking for Chris. If you have questions, or just want to say thanks, email me at:

trevor.dennis@xtra.co.nz

A PDF of the article with **full sized images** can downloaded from HERE

COLOURS of MARLBOROUGH

• P S N Z National Convention 2014 •

The next Photographic Society of New Zealand Convention is fast approaching and it is right here in Blenheim. It is an exciting as well as daunting prospect as we make preparations for all the activities which occur traditionally at these annual conventions. The Convention is, of course, open to all — even people who do not belong to a camera club or to the PSNZ — they just have to pay a bit more to get in! So, it might be a good time to join the PSNZ.

The Convention runs from Wednesday evening April 23rd to Sunday midday April 27th and is in the week immediately following Easter. So, for those who are working Mon–Fri, only one day off work is required (Thursday) as Anzac Day is on Friday that week.

The program is shaping up now and promises to be diverse — something for everyone, and with all levels of photographic experience. It is a unique opportunity to have access to tutors and speakers who are experts in their field and it promises a really inspiring time of enjoyment and fun. It is a real indulgence to immerse oneself in the photographic world for a few days with like-minded people from throughout New Zealand.

I was very apprehensive when I attended my first PSNZ Convention only a few years ago in Christchurch: I did not really understand what NATEX is let alone Honours sets and

Interclub Competitions but I was blown away by the chance to see such a great array of outstanding photographs. It was an inspiration, even if a little overwhelming, when I realised in comparison how far I needed to advance to come close to achieving such quality images. Nevertheless, it was not long before I was tucking into the cream buns at morning tea (and food seems to be a big feature at these meetings!) and talking to people I had never met before. The Trade Stands were a real distraction – so many lovely goodies all in one place. It was hard not to get completely carried away. The speakers were outstanding and we anticipate they will be here in Blenheim too. ™

The 2014 Convention Organising Committee (COC), which is chaired by Carolyn Hope, has been working hard for the last year and things are beginning to accelerate now as Registration will be opening in 2-3 months' time. We will let you know about that soon. Meantime, please give us your support by making preparations to attend the meeting. To have lots of Marlborough Camera Club members there will be a wonderful reward for your COC and all those PSNZ Councillors who are assisting us.

See you there!

Gillian Clover
Secretary COC

COMPETITION RESULTS
Chocolate — Judged by David Brinn

Projected Image
 Grade A
  Honours
   Carolyn Hope   But is it Art?
   Will Parsons   Coveted
  Merit
   Robyn Carter   Chocolate Girl
 Grade B
  Honours
   Heike Richter   Been and Gone
  Merit
   Heike Richter   Who Likes Cadbury Anyway?
 Grade C
  Honours
   Eric Henderson   Last Morsel
  Merit
   Denise Manning   My Death Row Desert
   Eunice Belk   In Your Dreams
   Ruth Gill   Camilla Loves Coconut
Prints
 Grade A
  Merit
   Carolyn Hope   Homage

But is it Art
by Carolyn Hope

Last Morsel
by Eric Henderson

In Your Dreams
by Eunice Belk

My Death Row desert
by Denise Manning
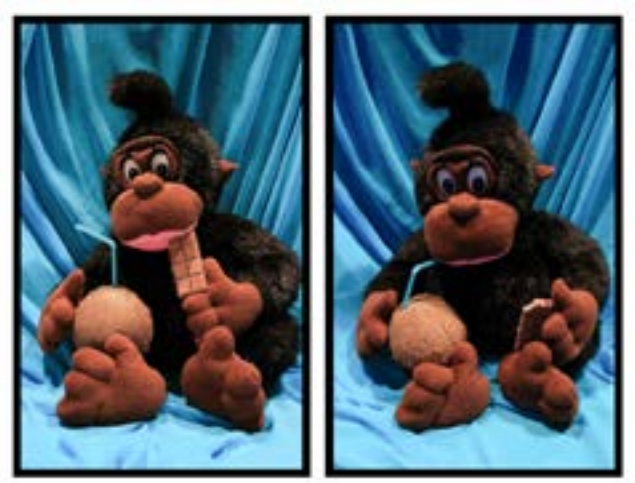
Camilla Loves Coconut
by Ruth Gill

Been and Gone
by H iekie Richter

Coveted
by Will Parsons

Chocolate Girl
by Robyn Carter

Who Likes Cadbury Anyway
by H iekie Richter

Homage (print)
by Carolyn Hope

COMPETITION RESULTS
Open — Judged by David Brinn

Projected Image
Grade A
 Honours
  Lyndie Henry   I want To Play
 Merit
  Robyn Carter   Loneliness
  Rod Wegener   Once Upon a Time
Grade B
 Honours
  Emily Burgess   Mystic Dawn
Grade C
 Honours
  Stephen Hayward   Abstract Car
 Merit
  Anne Bigley-Scott   Snack Time
  Stephen Hayward   Wild Ride
Prints
 Grade B
 Honours
  Emily Burgess   Apres moi le deluge
Grade C
 Honours
  Denise Manning   Man of Steel
 Merit
  Sue Burdon   Innocence
  Chris Cookson   Pensive

I Want to Play
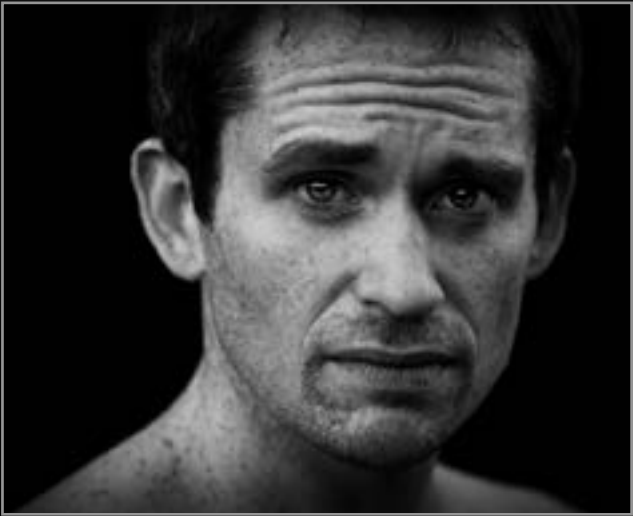by *Lyndie Henry*

Apres moi le deluge
by *Emily Burgess*

Snack Time
by *Anne Bigley-Scott*

Abstract car
by *Stephen Hayward*

Loneliness
by *Robyn Carter*

Once upon a Time
by *Rod Wegener*

Pensive
by *Emily Burgess*

Man of Steel
by *Denise Manning*
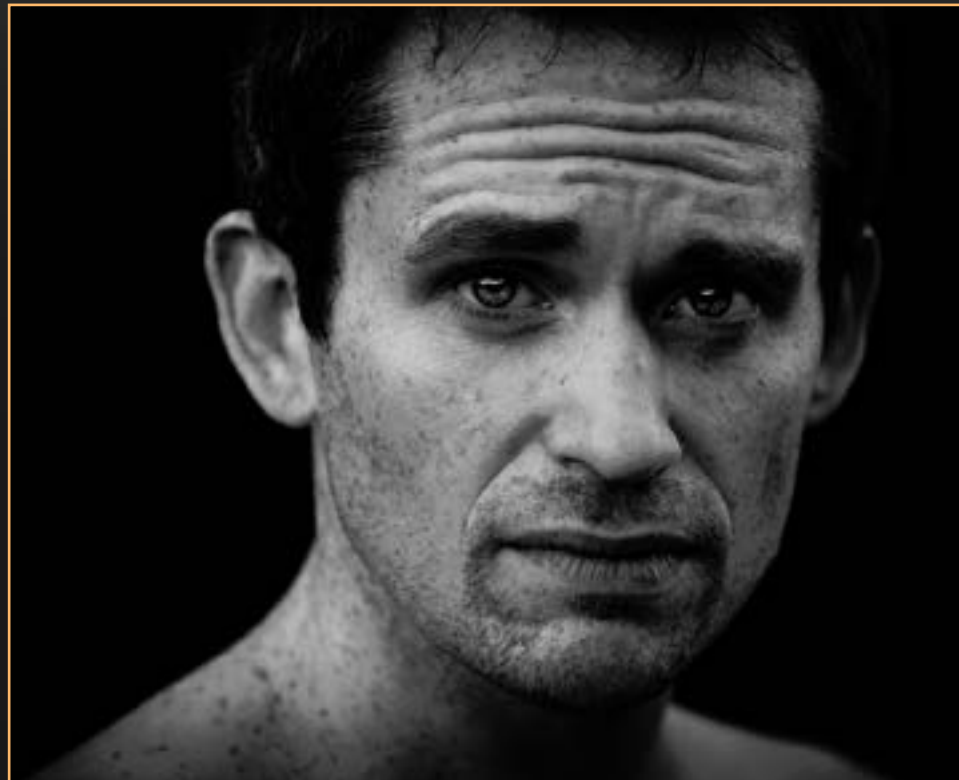
Mystic Dawn   Accepted
by Emily Burgess

Towels at Play   Accepted
by Don Kelly

Jumping Jack Flash   Gold Medal
by Emily Burgess
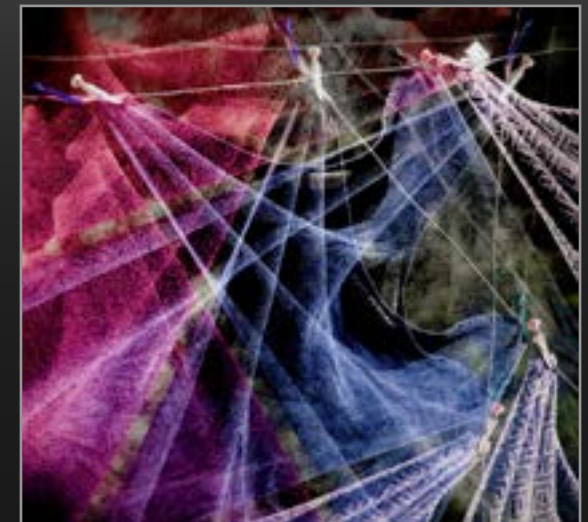
Stripes Galore   Accepted
by Don Kelly

Turning Over a New Leaf   Highly Commended
by Emily Burgess

Jumping Jack Flash   Accepted
by Emily Burgess

Dead Tree Dance   Accepted
by Don Kelly

Next Meeting: Thursday 8th August at the **Millennium Gallery**, Blenheim, doors open from 6:30, meeting starting at 6:45pm.

What's on:

Results of — Magic of Marlborough / Open

Hand in — Candle Light / Open

6:45 **AGM**

Our speaker and judge for 'Magic of Marlborough' is Murry Cave. Murry belongs to the Greymouth Camera Club, is on the PSNZ Council, and is a bit of a technical guru. He has a keen interest in Nature photography.

A chance to view the 'Now & Then' Exhibition

Described as: Now & Then traverses the past four decades of fine art photography in Aotearoa New Zealand. The exhibition is grouped into six themes which encourage comparison between the diverse imagery, techniques and styles depicted by New Zealand photographers. It celebrates established and emerging New Zealand photographers from the past and present and continues the discussion on fine art photography in Aotearoa New Zealand. Developed and toured by Te Manawa Palmerston North.

Field Trips

Sunday 21st July — **Nelson Lakes**. Always a favourite location for field trips. There should be lots of snow, and crystal clear skies (if the weather is kind to us). It's a long trip, and it will be cold, so wrap up warm. There is a cafe not far from the lake on SH63, or bring your own. Meet at the car park north of Dillons Point Road at 8am.

Sunday August 18th — Vernon Station. A very popular location. Last time we drove up to the tops for an amazing view across Cloudy Bay and the Lagoons, and then on to the beach with views of the interesting erosion of the clay cliffs. It's possible we may have better access this time. Borderline four wheel drive. Bring food and drink. Meet at the Dillons Point Road car park at 8:30.

Please contact Liz Davidson, or put your name on the list on Club nights, if you'd like to attend any of these field trips.

email: lizdavidson@xtra.co.nz   03 578 3875

We hope to be organising a high country trip later this year. Perhaps with an overnight if their is enough interest. Upcott Station, on the Molesworth Road is possibility.

Night Photography course
6 weeks
Learn how to bring your photography to a new level!
By understanding the values of light & times.
To capture an image from the darkness.
The value of painting with light.

$75:00
Limit 10 persons

Course starts July 15th @ 7:30pm
22b York Street Picton
0274 380 440
03 573 8913
newellphotography@yahoo.co.nz

Annual Dinner

Friday 16th August If you attended the combination annual Club, and Seddon Shield Photographic Weekend dinner at the **Vintage Car Club** last year, you'll know what a success it was. The food was and service were both excellent, and it is BYO, so you might want to start fighting over who is going to be the 'designated driver'!

Sally Mason will be our speaker. Sally is the main speaker at an Oz convention later this year, so may be testing her presentation on a friendly audience.

The cost is a very reasonable $36.50 Our treasurer Gillian Clover is collecting names and money. The location has a limit of 60 people, so it will be first come, first served. See Gillian on Club night, or

email: gillianclover60@gmail.com

North Shore Salon of Photography

The North Shore Salon of Photography rates right up there with NATEX, so congratulations are due to our Club members who had success in this year's salon. Special congratulations go to Emily Burgess who won a Gold Medal for her portrait 'Pensive', and a Highly Commended for an imaginative composition called 'Turning over a New Leaf'. Emily also had acceptances for 'Mystic Dawn' and 'Jumping Jack Flash'.

Don Kelly had Acceptances for 'Dead Tree Dance', 'Stripes Galore', and what looks to be a multi-exposure called 'Towels at Play'.

The above images can be seen on pages 32 & 33, and on the Camera Club website. **Note:** the slide show on the website might not work on Windows Explorer. Firefox works OK.

Fifty people attended our July club meeting, to hear PSNZ senior judge 'Bruce Girdwood' pronounce his comments for our 'Up Close & Personal' competition, and to give a presentation on his approach to photography. It turned out to be one of our best ever meetings. Considering Bruce is the PSNZ senior judge, he was surprisingly kind to us, and awarded 30 Merits and a good number of Honours. He was also highly constructive with his comments.

After supper Bruce showed us some of his images, and talked about how his photography has evolved. There is a strong sense of movement in many of his images, but what impressed me is the thought Bruce puts into reading and analyzing a scene, which leads to a far more predictable result than is usual with moving the camera using slow shutter speeds - as in this example.

My favourite image of the evening was this picture taken in a shopping mall. Bruce was on his knees peering into his camera trying to get the perfect shot, when approached by a security man. When he thought about it, he couldn't blame the security man for suspecting he was up to no good, but all was well after he showed his pictures.

Click on the pictures for a larger size.

MARLBOROUGH CAMERA CLUB

Field Trip - Lake Rotoiti
Sunday 21st July @ 8:30
Car park north of Dillons Point Road

MARLBOROUGH CAMERA CLUB

July 25th
Night Photography
with Gavin Newell

4th THURSDAY

PSNZ PHOTOGRAPHIC SOCIETY OF NEW ZEALAND INC

SOUTHERN REGIONAL
Organised by
Focus Aorangi Photographic
Friday 4th to Sunday 6th October 2013

PSNZ PHOTOGRAPHIC SOCIETY OF NEW ZEALAND INC

For more news and information
visit the PSNZ website